

Choix des Compositions

CLASSIQUES ET MODERNES

pour Piano

revues, doigtées et classées par ordre de difficulté par

RODOLPHE STROBL

Professeur des classes supérieures de Piano du Conservatoire à Varsovie.

Les œuvres ci-dessus sont recommandées à jouer en même temps que les œuvres de Clementi, Haydn, Mozart, Beethoven, Schubert et d'autres.

Troisième Série.

I Degré.

N° 77 Wolff Bernh. op. 195 Nr. 1. Allegretto	. — 30
78 — op. 195 Nr. 2. Andante	. — 30
79 — op. 195 Nr. 3. Rondo	. — 30
80 — op. 195 Nr. 4. Allegro	. — 30
81 Foerster Alban. op. 42 Nr. 2. Sonatine F dur	. — 40
82 Wolff Bernh. L'ami musical. Cah I Dix Morceaux (très faciles)	. — 40

II Degré.

N° 62 Wolff Bernh. L'ami musical. Cah II Danse turque et Allegretto scherzando	. — 20
63 — Cah III Beethoven op. 20 Menuet du Septuor et op. 114 Marche turque „Les ruines d'Athènes“	. — 30
64 — Cah IV Schumann Rob. op. 102 Stück im Volkston et Romance „An den Sonnenschein“	. — 20

III Degré.

N° 79 Leoncavallo B. A Ninon. Canzonetta	. — 40
80 Paderewski J. L. op. 14 Nr. 1. Menuet. Edition simplifiée	. — 20
81 Heller St. op. 16 Nr. 14. Feuillet d'album	. — 20

IV Degré.

N° 107 Fesch. Canzonetta. Trancr. p. J. Wallace	. — 20
108 Händel. Aria „Lascia ch'io pianga“ p. J. Wallace	. — 20
109 Scarlatti. Canzonetta p. J. Wallace	. — 20
110 Gordiniani. Aria „Cgni sabato“ p. J. Wallace	. — 40
111 Reinecke C. op. 219 Nr. 3. Scène de ballet	. — 30
112 Schytte L. op. 87 Nr. 4. Souvenirs. Valse de salon	. — 40
113 — op. 90 Nr. 3. 5. Vortrags-Studien	. — 40
114 Moniuszko St. Bagatelles	. — 40
115 — Berceuse	. — 30
116 — Moment musical	. — 30
117 Moszkowski M. op. 15 Nr. 1. Sérénade	. — 20
118 Scharwenka Ph. op. 33 Nr. 2. Oberek	. — 30

V Degré.

N° 98 Ols Ad. op. 2 Nr. 4. Gavotte	. — 40
99 Daguin C. Le Courcou. Rondeau	. — 30
100 Mendelssohn B. Gondellied A dur	. — 20
101 Moniuszko—Westh E. op. 2. L'Alouette	. — 40
102 Schubert Fr. op. 122. Grande Sonate Es dur I Partie	. — 50

Moscou chez F. Hilkner
St. Petersbourg chez

Kieff chez L. Idzikowski.
J. H. Zimmermann.

VARSOVIE
chez
GEBETHNER & WOLFF
Succursale à tout
rue Piotrkowska 48.

L'AMI MUSICAL.

CAHIER I.

Allegretto.

Bernh: Wolff.

1. *mf*

Chant populaire
Allegretto.

2. *mf*

Strobl Cholz I N 82

G 2119 W

Дозволено Цензурою Варшава. 27 Января 1898г.

Lit. Mckarski 40 Krak. Przed. Warszawa

Moderato.

Bernh. Wolff.

3. *p*

mf

Measures 1-8 of the Moderato section. The treble staff begins with a piano (*p*) dynamic and features a series of eighth-note patterns with fingerings 1, 2, 3, 2, 3, 2, 4. The bass staff starts with a mezzo-forte (*mf*) dynamic and plays a steady eighth-note accompaniment with fingerings 5, 2, 4, 5. The piece concludes with a final chord in the bass staff.

Allegretto

Bernh. Wolff.

4. *mf*

cresc.

Fine.

Measures 1-8 of the Allegretto section. The treble staff begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note patterns with fingerings 1, 2, 4, 3, 2, 5, 4, 2. The bass staff starts with a mezzo-forte (*mf*) dynamic and plays a steady eighth-note accompaniment with fingerings 5, 3, 1, 2, 1. The piece concludes with a final chord in the bass staff.

p

Measures 9-16 of the Allegretto section. The treble staff begins with a piano (*p*) dynamic and features a series of eighth-note patterns with fingerings 2, 3, 2, 2, 3, 2, 4. The bass staff starts with a piano (*p*) dynamic and plays a steady eighth-note accompaniment with fingerings 4, 4, 3, 4, 5. The piece concludes with a final chord in the bass staff.

Measures 17-24 of the Allegretto section. The treble staff begins with a piano (*p*) dynamic and features a series of eighth-note patterns with fingerings 2, 2, 2, 2, 2, 2, 4. The bass staff starts with a piano (*p*) dynamic and plays a steady eighth-note accompaniment with fingerings 4, 5, 4, 5. The piece concludes with a final chord in the bass staff.

Allegretto.

5. *p*

cresc.

p

D. C. al Fine.

Moderato.

Bernh: Wolff.

6. *p*

mf

Fine.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with a dynamic marking of *p* (piano). The bass staff begins with a bass clef and contains a bass line with fingerings indicated by numbers 4, 1, 3, and 1. The second system continues the melody in the treble staff and the bass line in the bass staff, with fingerings 5, 1, 3, and 1. The score is written on a white background with black musical notation.

[illegible]

Vide la cave, Air de l'opéra Don Juan, de W. A. Mozart.

Presto.

7. *Presto.*

f

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic marking. The melody in the upper staff consists of eighth and quarter notes, often beamed together in pairs. The lower staff provides a harmonic accompaniment using chords and single notes. The score concludes with a double bar line and repeat signs on both staves.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of eight measures. The first measure starts with a forte dynamic marking (*f*). The melody features various note values including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 3) are indicated above several notes. The piece concludes with a double bar line.

Musette de l'opera Armida, de Ch: Gluck

Andante.

8. *pp*

9. *p dolce.*

10. *p dolce.*

11. *p dolce.*

12. *p dolce.*

13. *p dolce.*

14. *p dolce.*

15. *p dolce.*

16. *p dolce.*

17. *p dolce.*

18. *p dolce.*

19. *p dolce.*

20. *p dolce.*

21. *p dolce.*

22. *p dolce.*

23. *p dolce.*

24. *p dolce.*

25. *p dolce.*

26. *p dolce.*

27. *p dolce.*

28. *p dolce.*

29. *p dolce.*

30. *p dolce.*

31. *p dolce.*

32. *p dolce.*

33. *p dolce.*

34. *p dolce.*

35. *p dolce.*

36. *p dolce.*

37. *p dolce.*

38. *p dolce.*

39. *p dolce.*

40. *p dolce.*

41. *p dolce.*

42. *p dolce.*

43. *p dolce.*

44. *p dolce.*

45. *p dolce.*

46. *p dolce.*

47. *p dolce.*

48. *p dolce.*

49. *p dolce.*

50. *p dolce.*

51. *p dolce.*

52. *p dolce.*

53. *p dolce.*

54. *p dolce.*

55. *p dolce.*

56. *p dolce.*

57. *p dolce.*

58. *p dolce.*

59. *p dolce.*

60. *p dolce.*

61. *p dolce.*

62. *p dolce.*

63. *p dolce.*

64. *p dolce.*

65. *p dolce.*

66. *p dolce.*

67. *p dolce.*

68. *p dolce.*

69. *p dolce.*

70. *p dolce.*

71. *p dolce.*

72. *p dolce.*

73. *p dolce.*

74. *p dolce.*

75. *p dolce.*

76. *p dolce.*

77. *p dolce.*

78. *p dolce.*

79. *p dolce.*

80. *p dolce.*

81. *p dolce.*

82. *p dolce.*

83. *p dolce.*

84. *p dolce.*

85. *p dolce.*

86. *p dolce.*

87. *p dolce.*

88. *p dolce.*

89. *p dolce.*

90. *p dolce.*

91. *p dolce.*

92. *p dolce.*

93. *p dolce.*

94. *p dolce.*

95. *p dolce.*

96. *p dolce.*

97. *p dolce.*

98. *p dolce.*

99. *p dolce.*

100. *p dolce.*

101. *p dolce.*

102. *p dolce.*

103. *p dolce.*

104. *p dolce.*

105. *p dolce.*

106. *p dolce.*

107. *p dolce.*

108. *p dolce.*

109. *p dolce.*

L'Elisir d'amore de G. Donizetti.

Moderato.